

**FNAR 342 - Art in Rome**  
**John Felice Rome Center**  
Spring 2025  
Wednesdays |9:00 am-12:00 pm  
Dr. Paolo Alei  
Email: [palei@luc.edu](mailto:palei@luc.edu)  
Office Hours: after class

### **Course Description**

Rome is a fascinating palimpsest city in which diverse layers of time are not only superimposed but coexist one with the other. Ancient buildings have become foundations of new ones, have been preserved with a change in function, or have been dismantled, transported, and reused as spolia elsewhere. This course will follow the chronology of the history of the city from the ancient capital of the Roman Empire to the principal seat of the Catholic Church, and to the modern capital of Italy through Antiquity, the Middle Ages, the Renaissance, the Baroque and the Modern Time. Selected works of architecture, painting, sculpture, and urban projects will be studied in the context of Rome's long history, but also through philosophy, theology, science, poetry, music etc. Particular attention will be given to certain crucial historical figures such as emperors Augustus, Hadrian and Constantine, popes Sylvester I, Boniface VIII, Julius II, Urban VIII, Innocent XI, and Alexander VII, the first King of Italy Victor Emanuel and the fascist leader Mussolini who have given an important impetus to the ideological and physical transformation of the city. Michelangelo, Raphael, Bernini, Borromini, and Caravaggio will be studied as the artists who have created some of the iconic art works of the Eternal City. Students will explore the city of Rome directly on-site with visits to the Ancient Forum and Colosseum, the Pantheon, the great Basilicas founded in early Christian time, the complex of the Vatican and Saint Peter's, the streets, piazzas, churches, palaces, and the collection of sublime art works in some of the greatest museums of the city.

### **Learning Outcomes**

On completion of the course students should be able to:

- Develop visual literacy. Students will learn how to interpret ideas communicated through a visual language.
- Determine the contexts of art works. Buildings, paintings, and sculptures will be studied as visual documents which reveal broader interdisciplinary contexts.
- Acquire the critical and technical vocabulary. Students will learn to describe, analyze, and formulate arguments about artistic periods.
- Assess how viewers respond to works of art. Through iconography, allegory or affectivity, students will develop the capacity to interact intellectually and empathetically with art works.
- Examine multiple interpretive possibilities of art works. Though as accurate as possible, interpretations can often remain indeterminate.

### **Required Text / Materials**

There will be a series of mandatory weekly readings (articles or book chapters) with Jstor links or posted on Sakai. The average reading per week is 60 pages (including images). Certain weeks there will be an article of about 30 pages and others a book of about 120 pages. Readings will be tested as part of the preparation and especially in the exams' essay questions.

### **Methods of Instruction**

The course consists of on-site lectures in the piazzas, streets, churches, palaces, villas and museums of Rome and a few in-class lectures. This course is not a guided tour of the city of Rome, but an academic course with

lectures to follow with attention. Punctuality and note-taking are extremely important. Because of heavy traffic and crowded buses, in some cases you should leave the Rome Center more than one hour before the beginning of class. It is the student's responsibility to study how to reach the precise appointment for the on-site lecture. Audio headsets will be handed out at the beginning of each on-site meeting. Please handle these with care and return them at the end of class. If you arrive late you will not only miss class but also the distribution of headsets. Please do not eat, smoke, take photographs or use cell phones during the on-site lectures.

### **Midterm Exam and Final Exam**

The midterm and final exams aim at evaluating the students' memorization of all the art works seen during the lectures, note-taking, understanding of the readings as well as the students' development of their own critical thinking and ability to synthesize. The mid-term exam will cover the material of all lectures up to the date of the exam, the final exam will not be cumulative and will cover the material from the midterm on. Both exams will consist of 4 or 5 slide identifications. Students will have about 10 minutes for every slide and they are supposed to write the name of the artist, the work of art, name of the patron, date, location and finally write about a one-page analysis. 1 contrast/comparison analysis of two images in 20 minutes. Finally, an essay question in which students are supposed to show their capacity to integrate their notes taken during the lectures and the assigned readings in a well-constructed interpretation of the works.

### **Research Paper**

Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit one five-page assignment, relating to a specific topic chosen together with the instructor. Students will write and present an original individual research paper about a relevant topic within the scope of the course using scholarly sources (journal articles, book chapters, photographs, etc.) as well as other pertinent sources such as original documents and archival papers if necessary. Essays will be 5 pages long and will include an introduction, main body, and conclusion. Essays must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. Ideally, they should adopt Chicago style. One copy of the essay will be submitted via email and a hard copy given directly to the professor on the day in which it is due.

### **Preparation and Participation**

Preparation refers to reading the materials in a timely fashion. Participation refers to the responsibility of the students in relation to the lectures, the discussions, and the exams. It is essential that students respect the calendar and be always on time. It is fundamental that students take good notes from every lecture for these will be very helpful during the exams. Presence, attention, enthusiasm are considered an essential form of participation in an on-site course. Students should not scatter around when on-site, but always remain as a class group (in the range of visibility of the professor) during an academic lecture being this in the Pantheon, in Piazza Navona or at the Galleria Borghese. It is important that students dress properly when visiting churches and holy places and bring umbrellas in case of rain. Bring an umbrella if it rains. Check your general email for last minute information.

### **Attendance Policy**

In accordance with the JFRC mission to promote a higher level of academic rigor, all courses adhere to the following absence policy. Prompt attendance, preparation and active participation in course discussions are expected from every student.

- For all classes meeting once a week, students cannot incur more than one absence.
- For all classes meeting twice a week, students cannot incur more than two absences.
- For all classes meeting three times a week, students cannot incur more than two absences.

This course meets once a week, thus a total of one absence(s) will be permitted. **Absences beyond these will result in 1% lowering of the final course grade, for every absence after the “approved limit”.** Do not attend class if you feel ill and get immediately in communication with a nurse or doctor

### Assessment Components

- |                              |      |
|------------------------------|------|
| • Participation/Preparataion | 20 % |
| • Midterm Exam               | 30 % |
| • Paper                      | 20 % |
| • Final Exam                 | 30 % |

### Grading

94-100: A  
 90-93: A-  
 87-89: B+  
 84-86: B  
 80-83: B-  
 77-79: C+  
 74-76: C  
 70-73: C-  
 67-69: D+  
 60-66: D  
 59 or lower: F

### Academic Honesty

Plagiarism and other forms of academic dishonesty are unacceptable at the JFRC and will be dealt with in accordance with Loyola University Chicago’s guidelines. Please familiarize yourself with Loyola’s standards here: [http://www.luc.edu/academics/catalog/undergrad/reg\\_academicintegrity.shtml](http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml). You are responsible to comply with the LUC Student Handbook.

Students may not plagiarize; the use of AI is considered plagiarism too and treated as such

Students may not submit the same work for credit for more than one assignment (known as self-plagiarism).

Students may not fabricate data.

Students may not collude

Students may not cheat

Student may not facilitate academic misconduct

### Late or Missed Assignments

Late or missed assignments will not be accepted for grading without the authorization of the instructor. *As per the JFRC academic policies, students who miss any scheduled exam or quiz, including a final exam at the assigned hours will not be permitted to sit for a make-up examination without approval of the Associate Dean of Academic Affairs. Permission is given rarely and only for grave reason; travel is not considered a grave reason. Make-up exams will only be given for documented absences.*

### Accessibility Accommodations

Students registered with the Student Accessibility Center requiring academic accommodations should contact the Office of the Dean at the John Felice Rome Center, the first week of classes.



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## **Calendar**

### **Week 1**

#### **Wednesday, January 22**

Meeting point in-class at 9:00 am

Presentation of the course

Reading: Schorske, Carl E. "Freud: The Psycho-Archeology of Civilizations." *Proceedings of the Massachusetts Historical Society*, vol. 92, pp. 52–67- <https://www.jstor.org/stable/25080867>

### **Week 2**

#### **Wednesday, January 29**

Meeting point outside the Colosseum Subway Station at 9:00 am

Palatine, Forum, Colosseum (only the exterior)

Readings: A. Claridge's *Rome: An Oxford Archaeological Guide*. Chapters: "The Roman Forum," "The Palatine," and "Colosseum Valley and Esquiline." (about 120 pages). Available on-line through your library or in the JFRC library

### **Week 3**

#### **Wednesday, February 5 class is cancelled**

**Paper subject and essential bibliography due via email by 6 pm**

#### **Friday, February 7 Make-up class**

Meeting point in front of the Ara Pacis Augustae Museum at 9.00 am

Mausoleum of Augustus, Pantheon and Horologium

A. Claridge's *Rome: An Oxford Archaeological Guide* (available on-line and in the library). Chapters: "The Imperial Forums," "Field of Mars (Campus Martius)," (about 120 pages) Available on-line through your library or in the JFRC library

### **Week 4**

#### **Wednesday, February 12**

Meeting point at Piazza di San Giovanni in Laterano (around the obelisk) at 9:00 am

Saint John the Lateran, Baptistery, Santa Maria Maggiore

Readings: H. Kessler and J. Zacharias, *Rome 1300: On the Path of the Pilgrim*, New Haven and London, 2000, pp. 126-157, 158-182 (about 60 pages) available in Sakai

### **Week 5**

#### **Wednesday, February 19**

Meeting in-class at 9:00 am

Michelangelo and Raphael in Renaissance Rome

Readings: T. Verdon, "Pagans in the Church: The *School of Athens* in Religious Context," ed. M. Hall, Raphael's *School of Athens*, Temple University Press, 1997, pp. 114-130. (about 15 pages) available in Sakai; L. Partridge, "Sistine Ceiling," 1996 (100 pages with many images) available in Sakai

\*Visit the Vatican Museum on your own possibly within this week. You should buy your ticket (Vatican Museum and Sistine Chapel) as soon as possible only through the Vatican Museum official website

<https://www.museivaticani.va/content/museivaticani/en.html>

Select date, time and see if you are eligible for a reduced ticket.

### **Week 6**

#### **Wednesday, February 26**

Meeting in class at 9:00 am

Saint Peter's Basilica and Piazza

Reading: Tod Marder, *Bernini and the Art of Architecture*, available in Sakai

This lecture will be also available as a videolecture in Sakai

### **Week 7**

#### **Wednesday, March 5**

Meeting in class at 9:00 am

#### **Mid-term exam**

#### ***Spring Break March 7-16***

### **Week 8**

#### **Wednesday, March 19**

Meeting point at the Galleria Borghese, Piazza Scipione Borghese at 8:30 am

Bernini and the Birth of Baroque Art

Readings: A. Bolland, "*Desiderio and Diletto: Vision, Touch and the Poetics of Bernini's Apollo and*

*Daphne*," *Art Bulletin*, n. 82, June 2000, pp. 309-330 (about 20 pages) Link: <https://doi.org/10.2307/3051379>

### **Week 9**

#### **Wednesday, March 26**

Meeting point at Palazzo Barberini, Via delle Quattro Fontane 13, at 9:00 am

A Swarm of Bees Throughout Rome: the Barberini Family

Readings: Scott, John Beldon. "The Art of the Painter's Scaffold, Pietro Da Cortona in the Barberini Salone." *The Burlington Magazine* 135, no. 1082 (1993): 327-37.

<http://www.jstor.org/stable/885630>

### **Week 10**

#### **Wednesday, April 2**

Meeting point at the Bridge of Castel Sant'Angelo (Castle side) at 9:00 am

The *Via Papalis*: Santa Maria in Vallicella, Sant'Andrea della Valle, Il Gesù, Piazza del Campidoglio

Readings; Antonella de Michelis, "On Ritual Urbanism and the Via Papalis," available in Sakai

LIU, YU. "The Preparation for Proselytizing: Matteo Ricci's Treatise 'Jiao-You-Lun (On Friendship).'" *Mosaic: An Interdisciplinary Critical Journal* 43, no. 3 (2010): 167–83. <http://www.jstor.org/stable/44029489>

## **Week 11**

### **Wednesday, April 9**

Meeting point at Piazza Navona (around central fountain) at 9:00 am

The Kircherian Mile: Piazza Navona, Sant'Ivo alla Sapienza, Santa Maria sopra Minerva, Sant'Ignazio Loyola  
Readings: I. Rowland, "The United Sense of the Universe: Athanasius Kircher in Piazza Navona," *Memoirs of the American Academy in Rome*, vol. 46, 2001, pp. 153-181, <https://www.jstor.org/stable/4238784> (about 30 pages) ; Connors, Joseph. "Borromini's S. Ivo Alla Sapienza: The Spiral." *The Burlington Magazine* 138, no. 1123 (1996): 668–82. <http://www.jstor.org/stable/887143> ; Freddolini, Francesco. "(Re)Imagining Asian Rulers in Athanasius Kircher's *China Illustrata*: The Agency of Interiors." *RACAR: Revue d'art Canadienne / Canadian Art Review* 45, no. 2 (2020): 64–80. <https://www.jstor.org/stable/26965795>;

## **Week 12**

### **Wednesday, April 16**

Meeting point Piazza San Bernardo (in front of the Church of San Bernardo) at 9:00 am

The Via Pia: Santa Maria della Vittoria, San Carlo alle Quattro Fontane, Sant'Andrea al Quirinale, Piazza del Quirinale, Trevi Fountain

Readings: Michael Hill. "Practical and Symbolic Geometry in Borromini's San Carlo alle Quattro Fontane." *Journal of the Society of Architectural Historians* 72, no. 4 (2013): 555–83. Link: <https://doi.org/10.1525/jsah.2013.72.4.555> ; Hill, Michael. "Sunlight in San Carlino." *AA Files*, no. 74 (2017): 59–69. Link: <http://www.jstor.org/stable/44252545> ; John Pinto, *The Trevi Fountain*, Yale University Press, 1986, (Chapter 7: "Salvi's Design for the Trevi," pp. 190-219; Chapter 8: "Salvi's Iconographical Program for the Trevi," pp. 220-235) (about 90 pages) available in SAKAI

**Monday April 21 Paper is due via email by 6 pm. A printed copy is due after class on Wednesday April 23**

## **Week 13**

### **Wednesday, April 23**

Meeting point at Piazza Venezia (in front of the Victor Emanuel Monument gate) at 9:00 am

Rome Capital of Italy: Victor Emanuel Monument

Reading: Henneberg, Krystyna von. "Monuments, Public Space, and the Memory of Empire in Modern Italy." *History and Memory* 16, no. 1 (2004): 37–85. <https://doi.org/10.2979/his.2004.16.1.37>

## **Week 14**

### **Wednesday, April 30**

Meeting in-class at 9:00 am

**Final Exam**



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